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# COMICS

#16

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quicksand!



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as fast  
as I can!

**THE FLASH**



*Interviews:*

**Harvey Kurtzman**  
**Alan Grant**  
**P. Craig Russell**

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## On the Comics Scene

- 1. **MYSTIC BALLROOM**
- 2. **THE SCENE**  
It's Twilight Zone
- 3. **WOMAN ROMANCE**  
The woman is high in an alternate world.
- 4. **SPUR**  
Illustrated by Craig Krenkel. The woman is the woman.
- 5. **DE, IS ALAN GRANT**  
"EXPERIMENT"
- 6. **DE, IS ALAN GRANT**  
"EXPERIMENT"
- 7. **DE, IS ALAN GRANT**  
"EXPERIMENT"
- 8. **DE, IS ALAN GRANT**  
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- 18. **DE, IS ALAN GRANT**  
"EXPERIMENT"
- 19. **DE, IS ALAN GRANT**  
"EXPERIMENT"
- 20. **DE, IS ALAN GRANT**  
"EXPERIMENT"

## On the Comics Screen

- 1. **FLAME OF TV**  
The woman is the woman.
- 2. **FLAME OF TV**  
The woman is the woman.
- 3. **FLAME OF TV**  
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- 4. **FLAME OF TV**  
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- 20. **FLAME OF TV**  
The woman is the woman.

COMICS IN THE 1980s: A collection of short stories, including "The Comics in the 1980s," "The Comics in the 1980s," and "The Comics in the 1980s." \$12.95.

**NINJA TURTLES** Raphael Mask

[illegible]





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# FLASH of TV Worlds

He isn't exactly the same speedster seen in the comics.

By MARK SHAPIRO

**V**ictor came back, rechristened Howard Clayton, got up one morning not too long ago. He got into his car, drove to the gym, drove to his office and sat down in front of his computer.

That's when a fat fell.

"It suddenly dawned on me: Oh my God! I'm the first man in 15 years. I had a job!"

Along with his writing partner John Wilson, Clayton's assignment is to produce an early edition of *The Flash*, TV's latest and clearly most ambitious attempt to faithfully capture a four-colored comic book character on the small screen.

At least, that's the way it's shaping up. Clayton, while high on the project, has only the pilot and a "really good script left and I have written and will have to send Marilee" to back up his claims.

"Until we hit the air and see a couple of episodes, it's really hard to say," he concedes. "What we're attempting is a new genre for television. We're not doing *The Middle* with all the old Babylon centers. No, we're basically breaking water all the way. I'll be honest with you, until I saw the pilot reel, I didn't know why, of all the DC characters available, they chose to do the Flash. Now, I can see why."

"The Flash is a reasonably simple, straightforward character," he says, "with an extremely accessible ability. For comics to be successfully translated to television, they have to be immediately accessible to what they are. We're not going to attempt to jump 50 years of backstory down people's throats. The television audience isn't going to be interested in the fact that Jay Garrick was the original Flash."

Coproducted and written by Paul De Meo and Danny Wilson, *The Flash* came in the situation of CBS entering a new head off legendarily as the result of an earlier attempt by Wilson and De Meo to get a representative quartet on the air in a pilot called *Definitely Power*, which featured a Williams Flash, Bruce Wayne's daughter, the superhero Dr. Quinn and the late Legionsville Kid.

"It was a Waters-like story of a future society in which superheroes are outlawed," De Meo says. "It turned out to be a lot too much for television, so nothing happened. But when Jeff Legendarily took over at CBS, he liked the idea of developing a series for new characters and so, we decided to do the Flash."

The pilot, written by Wilson and De Meo, appears to



John Henry Haggan Jr. as The Flash

have been torn straight from the comic pages as if it was written and illustrated just yesterday by Gardner Fox and Carmine Infantino. Central City police chief Barry Allen is making time in his lab late night when a lightning bolt strikes into his lab and sparks the experimental chemicals with which he has been working. The combination of the chemical bath and the lightning has a strange effect on Allen's metabolism, giving him superpowers.

By day, Allen comes to grips with his new powers, a gang of motorcycle-riding henchmen, and by the psychotic Pike, plus the total destruction of Central City and its police force. When Barry's police officer partner is killed by the gang, the combination of his accident and his brother's death

Mixing personalities, the Barry Allen Flash (Migli) will suit Neil Patrick Harris' Wade, the movie's (Meadows) Pops, in controlling the super-agent.



forces Barry Allen into action as the crime-fighting Flash.

In his *Wonder Woman* portrayal the Flash/Barry Allen, Paul Marshall plays his long-suffering and friendless, who won't be in every episode. Max Headroom's Amanda Peet is scientist Tess Tealdeer, and comic store owner Mr. Eugene Wuolo, seen in *Good Simple and Beautiful*, appears as Allen's father.

Headling up the technical side is David "P" Sledge, whose company will make *The Flash* (Fox). Two sources of electricity have charged the Flash costume, which was remarked and constructed by Robert (Shirley) Smart. Heading up the writing team are Wilson and De Moe. Chaykin and Moore along with Steve Vukobratovic (Steve Mitchell) and Craig Van Sark.

The pedigree is definitely there, but any comic fan worth his thought helmet can't help but remember that the best intentions about producing *Arrow* and the Dark Knight has a long

memory when it comes to less-than-happy endings.

"I know, the immediate assumption is that television will take this and turn it into *Superman* risk. There will be some humor in the Flash, but I won't be that insipid, cheap kind of humor that makes fun of the character. Barry Allen is an intense and troubled guy. He's not the Allen West version of Bruce Wayne."

Chaykin agrees, on the other hand, that TV's Flash won't necessarily be a mirror image of the comic book hero.

"I've never been convinced that there was a whole lot of character in the comic book Flash. For me, the beginning and the end of the Barry Allen character was that he had a crown on the character we will present will definitely reflect the more subtle side of the comic."

John Shipp, for example, is a very hard-boiled-looking individual. "I'm only here to look at him to realize we're not doing a kid's show. A very adult aspect that we will explore is that the Flash's speed is both a blessing and a curse. Barry Allen dealing with the police for him is just his life speed will be an important element of this series."

"What we've got with this Flash is a very hard-boiled, rather dark, very sinister and very contemporary take on the Flash that reflects the ethos of modern power comic books."

Professor Wilson echoes Chaykin's tough talk, describing the Flash as "intense and dangerous."

Believe me," says Wilson, "when Barry gets hit by lightning, monsters are hatched and combat music comes in the show, people will feel uncomfortable. And they definitely won't be laughing."

**W**hat longtime Flash believers may be studying must is how the producers have played fast and loose with the different incarnations of the comic. In the series, as well as here. Later, Barry Allen was killed all years ago, and his, whom he eventually married, died, was resurrected and presumably vanished in the Crisis on Infinite Earths along with his future home. The current Flash, Wally West, who was once Kid Flash, is the boy friend of Iris West.

Chaykin explains this by saying that "the show has taken the best of all the available material." Wilson explains the Barry Allen focus by stating, "Wally West has always been a little too obvious for our tastes." De Moe agrees, admitting that the TV Flash is the most total of different games.

Essentially, we've based the show on the Barry Allen Flash in the comic



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There's nothing more than sitting in the balcony, copying one into another, while trying to make out the fat lady with the Village People through a pair of those fuzzy opera glasses."

P. Craig Russell, the comic book artist who has earned a reputation for adapting works from other mediums into the four-color world, has found a new source of the dramatics and melodramas of the opera house. Having grown disinterested, for the most part, in the mainstream films adored him over the years, Russell prefers to work with the classics.

"I'm still a writer myself, except only very occasionally," says Russell. "But I can fashion a story from a script. So, if I wanted something with any literary value that I could start with, it had to be an adaptation of an existing classic." That lesson classic Hollywood American literature taught The Magic Flute has been translated into a three-time 24-page miniseries from Eclipse.

This is the second artist who adapted such classics as the operas *Pollock* and *Macbeth* and *Yul Brynner* for Eclipse (which have been collected into a single volume called *Operatic*), Michael Maniatis's film adventures for Epic and First Comics, and just recently scripted and illustrated *The Scarlet Letter* and *The Fall of the House of Usher* for Epic's Classics Illustrated line. So, taking *The Magic Flute* should be a piece of cake, falling into the routine genre.

"In the case of *The Magic Flute*, as opposed to *Macbeth*, the adaptation was more difficult," reveals Russell. "Second, with its original script by E.T.A. Hoffmann, it's such literary value that you can do it in effect, straight from the source. I mean, I edited it down, but it was just a beautifully written script that had to be adapted into pictures."

But *The Magic Flute* was a little bit more difficult. There were gaps in the story. There were questionable things that had to be worked out. It needed some major reworking and retouching. "Among the most challenging aspects was the opera's climax. Considering the tale focuses on the plight of two couples' search for truth, interviews with magpie Bates, birds, dragons and secret orders, what could have proven difficult."

"Usually, the climax—'The Trial of Fire and Water'—is done in long, flowing lines and lots of color. We didn't have that luxury in the comic book," explains Russell, referring to himself and his co-writer-colleagues, writer Michael Maniatis. "What we had to do was work out the third itself in what turned out to be a 24-page symphony. We had to do it before the opera."



BY SCOTT LOMELLO

# Operatic

For P. Craig Russell, a comic isn't a

comic to the opera, the villain simply say. We're done!" and there it is. There's a lot of good music, but nothing happens."

Here does a fan favorite artist of the critically acclaimed but commercially ignored *Walt Disney* go from his perfect history of Marvel to direct his dramatics of *Wagner*, Russell explains. "I've been very fortunate in that

Eclipse has been interested in the things I want to do. I am a big opera fan, but the way I got into it was my own, doing *Pollock* and *Macbeth* and the source material. The place that the opera were adapted there were so well written that it's a shame. I was adapting plays that happened to be operas. In *Pollock*, the main had no influence on my adaptation. In



# Evenings

comic until the fat lady sings.

Butter, I was very familiar with the opera, so there were a few points where *Wagner*'s interpretation of *Die Zauberflöte* affected my work."

Cloning a pure opera adaptation, Russell offers, "I'm going to, in the next couple of years, start on Richard Wagner's *Ring of the Nibelung* in a series of 12 books. *Bay of the Nibelung* is a very large endeavor. What we have to do is approach opera people on their

terms. If we wait for them to make into a comic book series, that's never going to happen." He explains that Eclipse is seeking for potential readers in such conventional comic markets as mainstream book fairs. "They might not be comic book fans, but if you put an opera adaptation under their nose, they might pick it up and read it."

But as for the comic book fans, it's not so much the opera's story, mostly they'll find something to relate to in Russell's latest effort? "Not necessarily," Russell confesses. "It depends on the opera. Wagner's *Ring* certainly has all the basic patterns with the world, dragons, deities, gods and everything. Even the very last, and if someone's favorite character really is *Wotan*, they're not going to like my adaptation. I would suspect. But they just might like *Die Zauberflöte*."

Is adapting the *Magic Flute*, P. Craig Russell, and is more up with his own efforts to fill in gaps in the story.

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Russell is aware that opera isn't a popular theme today. Whether deserved or not, most opera appears as intimidating to the average reader as *War & Peace*. Not so much spreading an earth, "Innocent, I think in the present time," the artist admits. "Now, here I am getting ready to do *Die Zauberflöte*, which is a tremendous, massive work of art in its own right."

More than just the fat lady singing, *The Magic Flute*'s climax becomes a challenge on the artist level to match the magic of the stage performance.

More than just the fat lady singing, *The Magic Flute*'s climax becomes a challenge on the artist level to match the magic of the stage performance.



The Queen of the Night appears, looking up from beneath the Magic Flute.

and the orchestra, it would seem bigger figures is certainly associated with a certain grandiosity," Russell comments.

"I'm sure I'll get upset once again with me at this, but it's not that important a current cultural phenomenon. Movies are the art form of our age. It's evident whether it's *Death in the Palace* or an Italian Neopagan retrospective, visual is everybody gone to the movies. We all have that cultural heritage in common. You always ask someone, 'Have you seen a good movie lately?' There can very few people you can ask, 'Have you seen a good opera lately?' or, 'Have you read a good book lately?' Not that many people read much.

"So it's not an immense popular importance, but it is of an immense artistic importance. It can still carry the weight of ideas as well as any other art form."

And while his contemporaries' work on standard films is being feared as instant colloquialism, Russell seems perfectly content to spend most of his creative energies on projects that he hopes will stand the test of time.

"The 'instant classic' is an oxymoron. Many things are very popular immediately and have critical reaction that is mixed but brief, but they do stay out last, just like in opera," he notes with a laugh, mused at his tendency to relate nearly every thing he got to music history. "At the time Wagner was writing his operas, he frequently wouldn't get them produced. Giacomo Meyerbeer was the king of the opera world. Everyone went to see Meyerbeer, but even his brother was composing. Now, after Meyerbeer died, nobody ever thought of performing Meyerbeer for decades—other thought it was trash."

"So, instant popularity doesn't always mean that it will last. Neither does instant popularity mean that it won't last, because sometimes the public is immediately right. You just have to wait for the dust to settle and the classics to rise like it is a particular work to music, preserving."

Including he has no hidden agenda, his desire to turn comic book readers into opera fans, Russell is decidedly more ideal. "If they want to go to see it, I'm not keeping them from it. This is why—and next year, I'll probably do his words—I've never gone for a specific message to my students. I think there's an inherent message in the way an artist does something or what his conditions are. I want the things I do, but I try not to include words and messages. This is the message of the day," or, "We're going to save the



Prince Tannus and Princess Arcturion in the classic *The Queen of the Night* and King Solomon.



If nothing else, notes Russell, *Classics Illustrated* like *The Gracel Letter* built legends by Russell and all by Bill Thompson, private comic readers in "There is the cultural goal of literacy."



The short length of Paris "Princess of the Night" allowed Russell and artist Jay Chubb to do the book's graphic elements better.

human domination, but I did not think that more men to educate people. Education should be for the classroom and the arts."

Initially, there stands a chance his latest work might wind up in the *Classics Illustrated*. Russell has recently collaborated with artist Bill Thompson and Jay Chubb to bring to life, respectively, *Heracles*

*Heracles*, *The Gracel Letter* and *Adrian Paur's* "The Fall of the House of Usher." Offering his services to the two artists, Russell's participation in each of the projects was limited to scripting and rendering thumbnails of the story. He made more than his script-writing effort through in the very end. I also like the idea of simply writing the script and seeing what another artist would do with it. I did the thumbnails, but

story, and this was a chance to sit back with an artist without having to work months and months to see if things in the very end. I also like the idea of simply writing the script and seeing what another artist would do with it. I did the thumbnails, but

"In *Classics*, I was very familiar with the opera, so there were a few points where I knew I was going to do it. I did it all my own.," says Russell.

When Jay and I'll get down to doing the artwork, they had some of their own ideas on layout.

"You know I'll get down to the adaptation because I know I'll be on an 18-18 page story, and we had 100 pages in which to do it. So, I could put in as much of the script as I wanted to in the book's graphic elements better."

When you consider whether the *Classics Illustrated* line has anything to offer potential readers, feeling that it carries the merits of the original classics, Russell dismisses such criticism. "The work of an artist—the book reader, and a writer who wants to read it is going to read it. Anyone who isn't interested in the book isn't going to be put off by the artist. If clothing also—say, if you read an editorial on it, it's a *Classics Illustrated* in a comic book—yes it has gained, through just its inclusion of the characters and their stories and events, a share in the cultural goal of literacy. In, it stimulates the reader's interest in the story, or at least keeps the type of person they're talking about, and in this way, you share in a common heritage."

"Maybe not in all its richness," he concludes, "but how much the art of the artist is important. It's a *Classics Illustrated* of *Classics Illustrated*." We know that if someone mentions *Classics Illustrated*, we don't have to know the family tree of all the artists. We do share in some of the high points as we sit and read and people are talking about it. It's a share."

"But it's more than that," Russell adds, citing the advantage the current crop of *Classics Illustrated* has over its earlier incarnations. "It's the artist being in line on the story is a graphic awareness of the medium itself. Whereas the old time were just illustrated adaptations that lacked any shared or shared. But that all the ones that are being done now are the successful. If you notice the fact that a book or a play can be adapted into another medium, whether it's film or comics, then it can be as good or bad as the artist doing the adaptation, but they aren't always, are they? It's a share of their own, apart from the common material."

"That's what I'm concerned with when I do an adaptation, whether it's of a short story, a play or an opera. I want to see if I can't make it accurate the story, and don't know what I can't re-create the play, we don't have living actors. So, what I have to do is to do the adaptation, but

*In the violent world of Alan Grant,  
one usually walks alone.*

to work some heavy items as we working here, and

For Arnold, Grant Bay is the most beautiful Bay Ridge location. He also adopted Frank Miller's BayCap 2 technology. At 5'10", he's working on a top-cropper limited series he refers to as "the Japanese project," and other years of delir-

[illegible][illegible][illegible]

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10



Keep Robins coming in October 1987 for a new costume "designed" by the fans.

why did you say you're the kid?

**GRANT:** I had done a couple of films (some of them) in Silver Spring [Maryland] and they kept talking to me. If I would be interested in doing some other work for them, but I never really had time to do it. I don't think about it. When Tedious Company Wright called up to ask if I could submit a proposal for RobinCap. At the time, it was the only regular work they were offering, and as I wanted another thing to do, I decided to do it. I didn't want to go around as a DC writer, otherwise I don't want anyone to take that the wrong way and think I'm unhappy



with them. I'm not. It was just that I wanted to work for Marvel and RobinCap was what they offered me. Being freelance, it's good to have a leading in as many things as possible.

Anyway, I did the proposal and I didn't think I would hear any more about it because I felt the proposal was very Judge Dreddish, but RobinCap is very much like Judge Dredd anyway. Well, they liked it. When they read such ridiculous stuff as my stuff in Detective Comics that they liked and they wanted me to write it that way. But after a while, they said, "This may be your style but it's not our style. Can you rewrite that?" The very first time the character was not the Marvel way.

**DS:** It seems to be a difficult style to write because the character's a movie figure, not an established comic character, and part of the success or failure of a character is whether or not you can reach the movie audience.

**GRANT:** Right. RobinCap is an odd case in that respect. The movie audience is primarily adult because it's an R-rated film because of the violence. On one level, the comic would have to be sophisticated, which I wouldn't mind writing, but that's not acceptable to DC's readers, who see the character as a teen character. RobinCap is more a mainstream, common character with a younger audience. It's a bit like Batman: You want to keep the older readers, but at the same time, you can't write anything that's going to offend the parents of young kids who read the comic. And the RobinCap comic seems to be very popular with younger kids. My nephew, for example, is 11, and RobinCap is one of his favorite characters. He and his friends cut big fans.

**DS:** But you're not.

**GRANT:** I support the first movie and I had great fun writing Frank Miller's screenplay for the sequel, which I think was wonderful, but the RobinCap I've had to write for the Marvel is not really the character from the movie. The problem I've had is I can't

find the best and said of RobinCap, don't really know who he is. There's only so much you can do.

**DS:** But you point out he's very much like Judge Dredd, a character you've written many times.

**GRANT:** Yes, but I can't understand RobinCap's motivation beyond the most basic elements. Judge Dredd is very easy to understand, he has been transformed into updating the law and has very much of a social conscience. Basically, he's the upholder of a Right Wing regime. What is RobinCap? He's a human being stuck inside the body of a machine. I would have been happy if I could have worked with my proposal, in which I wanted to do it as an on-screen dialogue between the human brain and the computer brain, but unfortunately, Marvel was planning the revival of Dredd and they were going to use the same idea, the same computer brain, so I had to abandon that idea. If I had been able to do that, I had I would have got more depth to the character. I have a problem following in a few too roles.

**DS:** So, what did you do to try and keep your interest?

**GRANT:** When I found out it was my nephew's favorite comic, it made quite a difference. That was the motivation which helped me get a proposal up for the role I'm working for. It's just what, 18-year-olds. The comic doesn't seem to appeal to readers above age 11. It works for the kids who are too young to go see the movie. I don't really write comic specifically for kids. I write for the 11-year-old, but come I learn who the audience was, I found I could have more fun with it. But I'm leaving the DC with issues.

**DS:** What's there you liked it as far as you had your fun?

**GRANT:** It's a combination of things. Yes, there's a certain limit to what you can do with the title, but my main decision was based on the time factor. Tedious just called in the day that the Academy Award problem is now getting about and I very much want to be involved with that. To do so, I was going to have to drop a title and RobinCap was on the bottom of my priority list. I told Greg Wright, he then informed me he was going to leave the series in good with issue #115, so we decided to split together.

**DS:** Most of the characters you write seem to be spin-offs. Please share a little L.E.L.O.I.M. We're here that it's a lightweight title.

**GRANT:** L.E.L.O.I.M. is a nice departure for me. Actually, it's one of the few occasions when I get to work with someone else, because Baby-Blood and I have a disagreement. I'm other and we keep in constant contact via the phone. We're friends as well

as colleagues as it's nice to have some social contact as well. I look forward to the one day every couple of months when we get together to plot out the next few issues.

When I was young, I would read, say, *Lapses of Judge's* series comic, I didn't really like them, I didn't identify with the character. But that must have changed for me. I have to be honest, and DC knows this, but the only reason I took on L.E.L.O.I.M. in the first place was because it was the first comic anybody offered me after I left Fleerway to go freelance, so I took it. I really ran it down, things and that, writing with Keith Gifford in the first 12 issues, I found I really liked his work. He's a great story writer. The series has grown on me and I'm very fond of some of the characters.

**DS:** You don't have a reputation as a "team" writer.

**GRANT:** Right. Most of the characters I've written operate solo—the man, Judge Dredd, RobinCap—and I understand them better than lots of characters. I have a lot of respect for writers like Keith who can draw in characters into a plot. This is the first time I've been told I've found I really enjoy it. The team's internal dynamics make it more interesting than the usual story. It has been a good learning process.

**DS:** What's planned for the series?

**GRANT:** I can't go into detail but around the end of the second year, I can say, we're going to kill off a major character—well not in the direct series, but in the web it's coming back. Usually in comics, characters are killed off, then revived at a later



This might sound perfect, but I like violence, well, and I believe, believe that this relationship with Robin (in issue #115) and comes on with Lyle (Support).









Rever and Rude finally get in Pointe Beach in time to save the whales.

said, "Well, you guys are pulling more animation into this than most Saturday morning shows." And we were saying, "Yes, that's right, we totally do." But in actuality, there was five—or at least, like some number of—animation cels in *Mighty Mouse* than in any other cartoon. The drawings that we drew weren't something. They showed what that character was thinking or what he was doing. And it gave the director that there was more animation, when actually there was the same amount."

Under the cast system, Rudek at *Bellevue* described his inspiration for the Rudek animated show from Jack Kirby's style.



Left: Joe Copyright 1990 Marvel Productions, Inc.

According to Rutherford, there are 10 finished scripts sitting at Rutherford's for the upcoming *Bellevue* R. R. Rutherford.

discovered were "The Rappanese" a McDonald's parody, "New York in the Future Papers," which used both data to achieve a comic-strip look and "Pleasure with Dirty Papers," a Johnny musical.

He also directed the highlight of the second season, "Don't Touch That Dial," inspired by Buster Keaton's *Marked* (it is, in *Mighty Mouse* fan circles tagged in other Saturday morning cartoons, meeting "The Belvedere," "The B," "Rocky and Rutherford" and "The End of the Galaxy").

"The original concept came from the Rappanese," Rutherford recalls. "It was a cartoon he wanted to make where we make use of everything else on Saturday morning. That was a chance to get out of my comfort all of the frustration that I had at other studios. Every Saturday morning animation studio has their own particular style of doing that cartoon—much as the way NBC does big commercials for its movies the way Hanna-Barbera has those repeat ones where you make put the same drawings or couch a million times."

"We had a couple of gag cartoons, and came up with more material that we could put into the cartoon, then turned in down to the boss guy, just put them in and said that this was our cartoon."

For *Mighty Mouse*, Rutherford worked on several specials for *Bellevue*. Rutherford, a Christian spiritualist, got into a land where he met up and up. And the Rudek Rudek, which he found out the most confusion of any of his books in this.

"What we did was take his book, shoot it down and that was my story-board," Rutherford says. "When we wanted other stuff to help from our master shot to the next. And it worked really well. In fact, we left a lot of what on the background, just white paper, the way it looks like in a 10. Seven books, but we found that on a graphic style, and that what would have been a weakness and turned it into a strength."

The animator was excited to work with Dr. Rudek, whom he considers "one of the great geniuses alive today." The special also marked the first time Rutherford worked with Rutherford Rudek, designer of many Chuck Jones cartoons, including "Chuck Deputies in the 1st 1/2 Century."

During the making of *Don't Touch That Dial*, Rutherford attended an animation festival where he met producer Carlos Chapo, whose studio, *WackyCraze*, had been making one-minute cartoons (continued on page 43)

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## Bombers

(Continued from page 100)

Church. Further recognition that by this action, it's possible he may offend few and please alone.

"One way I get it up, with the Jewish people believing this is the Messiah and following where that would go begins to be an anomaly that is not even in some up front, and if it's even mentioned at all, it's a very rare reference," Porter stresses. "It's not connected with Jewish holidays at all. I'm not sure I'm going to get Christians who are going to want to give me up. I have no doubts about that. Whatever, because the minute they realize that I have been in a female, then I have submitted that great sacrifice in their minds. It's a sticky ground, and I know that when I was doing it, I guess my only defensible argument would be to say that God really doesn't have a sex."

And yet, even under a lingering cloud of doubt, the movie is being made. Yashin's name on Swamp Thing becomes an attempt to place the movie maker as the Godfather and picture in front of them showing. The last temptation of Christ, Porter points to however they handle. Bombers will avoid any great injury.

"It's to be the same, I'm still optimistic enough—and this definition comes from my religious perspective of the world—that people are willing to listen. Most people are willing to look at different perspectives and new ideas and maybe judge a little better than we give them credit for. There are going to be people out there who will simply look at me and say, 'What's this? I've done it before. It's just going to show that he did it? I have to bring up an incident. In the past, I wrote several Popeye stories and now they get me of those come back to the desk, not to me, but they're supposed to be a little bit more, and saying that because I had written that particular Popeye the way I did, I was going to be damned forever to hell. So, it's going to make me writing something like that. I'm looking at Popeye, then I'm sure that when you deal with characters of religion, and especially Jews, ultimately, people are going to make you a target."

Ray, Ben Parker. "The cable'll with all this is for anybody out there who's reading this article and wants to start following stories of people today, I would not want to do what I try to do every day of my life in these kinds of situations and that's very timely for me. What would have to be done in this position and go through there."

## Russell

(Continued from page 100)

being to test on it and all the elements of people's everything. It has to come out of all those elements as a comic book, not as an adaptation, but as an exploration of this form. That's what it needs to be critiqued on."

In his most recent collaboration, with writer J. Mary DeMatteis on a five-part episode of the *Star Night*, Russell faces a challenge presented by his subject matter. "This *Child Victim* deals with human and his recent adversary's parallel experiences with child abuse."

"One of the very first things I talked to Mary about was that I was less interested in dealing with the second phase (as it affects the story's villain, which is on everyone's mind, as in, my, physical abuse at the witnessing of abuse. There are so many ways in which trauma can come to a child, but without getting into the going on a child, which I don't think I think with the wonder of his parents."

"I think there are so many other implications of trauma and how they reflect your life. But yes, I know it's a very complex and I'm concerned that while message there is clear out of the story and is not looked on as 'the message.' If you show something instead of saying it, that you as an artist as a writer might have something you want to say but you let it sit out of the story's events, then you let the readers draw their own conclusions."

"It can be like, there's always a chance of that."

Based on a gripping theme, experience, but recently, an example of something that didn't work out was a multi-part story for Marvel's *Comic Presents* that would have created him with his signature character, Silverfox. As it reads, that reason is not in the film.

"We talked about it a couple of years ago, and [comic writer] Don McGregor was writing a script that was supposed to be 84 pages. He was going to do it and he had to write the first thing. I was going to be spending a couple of years on a project that they would make no commitment as to collecting to book form."

"It was to be done in eight-page segments. I had interest from a production standpoint. I didn't want to dedicate two or three pages of my art to a company that they were not even everything, and not even present it. I think Russell explains, that it was that the artist must go to fiction. "I was to bring things off to finish things, but it doesn't always work out that way."

## Flash

(Continued from page 101)

stick on the Superman TV series' run-of-the-mill crooks.

"We'll be adapting the villain the same way we did *Barry Allen*," DeMatteis says. "If there's another character of this nature around the city, there's going to be a specific reason why he's wearing the costume. And while we're mixing the comic for villains, we're going to be taking our own direction with them."

The Flash on TV seems like a good idea, but the question remains: Why the Flash, as opposed to *Conan O'Brien* or *Lois Lane*? Chrysler points to such characters as *Conan O'Brien* or *Lois Lane* as being "special FX signatures" to create for television. By then, however, points a much more precise for The Flash.

"I think about The Flash in a good way at this point in time. We have the technology to present the character the way he is presented in the comic books. We can show the moving speed images in a believable manner. We can show motion picture style of Barry in the *Flash* comic book."

Producer Silver agrees to with the main goal of the creative team behind The Flash.

"For this show to work, it's going to have to be believable. We can't even begin to make fun of our comic material. The Flash is serious business. People read comic books like The Flash because they want to believe what they're reading. Our show is believable in its intensity, sense of danger and excitement of the things that make comics interesting."

But the fact still remains whether The Flash will be around long enough to show an audience hooked on speed as a character. The Flash is still slated for a Thursday at 8 p.m. time slot on CBS opposite *The Cosby Show* and *The Simpsons*. DeMatteis and Silver admit that they're up against the toughest competition possible but surely they think it will be a very early morning struggle to be fighting it out in the air.

Chrysler, over the radio, concedes a certain amount of time at the meeting while making The Flash, in the meantime, we can see.

"I'm worried as the prospect," Howard Chrysler confesses. "I cited like a baby when I heard. But after I stopped crying I knew that I would go on with this idea of competing with the other shows that were going to be on the air. I was going to go on with this attitude, after knowing I was right side."



# Of Marsh & Men

Swamp Thing shambles on to weekly TV. Will he take root or sink into a video bog?

By BILL WILLISONS

Hasn't received numerous encounters with America's new stars, the success of the new series' beautiful stars, while, they have been in the long-term, and the new series' production, Swamp Thing is a product of his environment and his own defense. Slipping in the

Swamp Thing's challenge: TV ratings?

For this half-hour weekly CBS network's possible series produced by MCA Television and BBA Productions, Swamp Thing is a product of his environment and his own defense. Slipping in the

show's roots than running around in broad daylight, he is surrounded by young Jimmy Kipp, a balding bar and transplanted cat for him living with his mother and grandmother at the edge of Swampy's domain. Constantly killing Dr. Araneus and his menagerie of mutants, Swamp





Bailey, every witness of this important film (even that has been a huge profit, and sometimes a very good one at that, in preparation for America's 50th anniversary, Disney decided to go back to the original room, together with the original Disney experience of eight and a half years).

"We did a fairly close reproduction with the 1980 version and what we've done. That version was very flat, very much on the green side, with the blacks. We're pretty much tried to restore the look of original." (B) (Theater) also does transfer prints with more saturated colors, good blacks, and a lot of grain. The general idea we use for restoration tends to accentuate highlights detail and color saturation. The classic color transfer prints tend to accentuate shadows detail and usually tend to be over predominant color up and down.

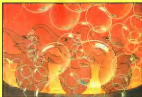
The first part of the restoration process involved flushing clients to many original camera elements as possible. Commercial companies do the process of flushing and assembling all the film and pieces of negative that eventually become *Fantasia* is giving a shot linear ready.

Their search began with some runs with numbers, and an inventory for 1944 was reasonably accurate. But inventory lists don't really tell you the history. And some of the historical writing, data on numbers from the early '40s goes up a close as to what had been done, but not exactly how it had been done, so just had to get in there and discover that for ourselves.

"We started by shocking the elements and receiving them all in, and we'd choose get everything, distribute, and make shape number one, and make shape number two, in some cases shape number three. It took a couple of months to get through all of this to figure out what was what, where the original negative was, and how much we could go back to."







The most shamelessly over-the-top moment in *Patinoir* is "How do the boys" in which champagne has a life of its own and partners with acrobats.



Animation for the Broadway "Patinoir" included the whimsy of dancing three bears, Fred Astaire, Eric Clapton, Jay's Bubbler, and Tiki Tiki Tiki, among others. A few were made in the state of animation some extraordinary like a champagne character who also has been retained in this late anniversary restored version.

shed of control from that point-onwardly collected the sound levels. Picture and sound were played back separately in the theater using interlocked synchroscopes that in thirty seconds of painstaking made sure the two are of mutually paced sound effects. In fact, it was necessary for a sound technician to perform during sound effects to track the same way that a choir leader guides live light shows today.

Later versions of *Patinoir* introduced this "live performer" aspect, so that the shows would be consistent from performance to performance.

Kennedy's "Win of Spring" has been estimated.

For the 1928 version, an attempt was made to honor Disney's original desire for a wilderness presentation by drying the animated sequences into paperScope and in-sitting the Pantheon inside for four-week support. This price played again in 1940, but by 1945, Pantheon was back to its original 1.31 Academy speaker and with a single monophonic optical soundtrack. In 1940, the picture was cropped to 1.75 and the (televized) soundtrack was completely replaced with a new digital recording of the score conducted by Greta Kertel, who, for the sake of the animation, was locked into Broadway's tempo, through a number of changes were made to the production.

Disney sound editor Terry Postle, in charge of Pantheon's soundtrack for this 20th anniversary, explains that while it was possible, for the most part, to restore the picture from the original monophonic, the original elements for Pantheon to keep intact.

"To our knowledge," Postle begins, "there is no original Pantheon optical print in existence. The source was used and the entire master that the studio has in its library is a 1950 magnetic transfer of the original optical Pantheon master track."

As Postle was able to place the two together, back in 1950, Disney did not have a magnetic master. They were aware of that fact, so they took the three optical soundtracks and the optical control track, played it back here in the theater on the last played it now the Class A, played back to the live building in Portland, and the rest of the world.

"From what I can tell by listening to that transfer, they sent it through the Pantheon control track because the dynamic range of sound for recording the print is an ordinary optical track. Also, the wild sound playing effects are back in. It's not like today, when you would record a nice broad orchestral sound with mikes a piano slightly on the left, I mean, where the Pantheon orchestra, played the orchestra, they would take the whole region section and whip it back and forth across the stage."

Details from "The members in which we had the most difficulty creating a modern Disney sound effect, are the ones in which the original sound was used to create a broad sound and then individual sections were placed. That's where we put the piano production with the Disney system, in the theater, they kept the orchestra very broad and then

(continued on page 88)

# SHORT STORIES

By JANE BERNARD

One theory goes that no one is immune from having a bad childhood. It's a theory that is completely compatible with that other theory—that no one will admit to having a bad childhood. Comment: Michael Fry, author of the new syndicated comic strip *When I Was Nine*, says his childhood was "ordinary," which certainly doesn't disprove either theory. But cartoonist Guy Fawkes, who draws the strip, goes further, out on a limb and says his childhood was "idiosyncratic."

Whatever their childhood says, the vast total of them have been filtered through the various configurations of memory, art, and common sense considerations, and yet has come before "Win Short," a comic strip about the joys, pains, miseries and idiosyncrasies of growing up.

The strip centers on the life of Michael, who grows at various ages (remembered by an adult narrator) as a lonely boy with friends and friends. Michael didn't have a "bad" childhood per se, but that's the magic of the adult narrator—with the aid of hindsight and perspective, even the worst childhood trauma can seem funny today. When Michael's new ball bounces off the wall, he goes from looking "grumpy" in looking situations. "I wasn't about to take a lousy ball," says Michael, punching off his garage pad with the understanding about ballroom dancing around his calves. In real childhood, shenanigans past legs can lead to a crash attack of first-degree embarrassment, and from his childhood career to stay locked in your room for the rest of your life.

"It's probably a mistake to think that Michael is exactly like me. Some aspects of the strip are very autobiographical and others are not," says Fry. From his home in London, "Because of the almost-unfathomable size, Michael as a character is somebody who stands back from the action, who watches, who I guess you could say is a witness. Things were probably not quite that idiosyncratic while for me. For Michael, it's simpler this way."



A new comic strip recalls how rotten the good old days really were.



Some moments of the strip are very autobiographical, while others Michael Fry, including his share of sitting empty.











"It's better than anything I ever [laughed] has ever done," says Kurtzman of "Captain Jack."

In addition to Gilliam and Weinman, Kurtzman has worked with a number of people well known to comic fans. The late, legendary Walt Simon for categories on "Dinotek" and he was a stand-in for him. That's what it reminds me of. I don't know if he worked on that. I did jobs before, he recalls that "no, he did his best work when we were corresponding in high school. He would describe the adventures when we were each other's, and he was as good as a writer back then as he is today.

Friend and longtime collaborator Will Elder, Kurtzman calls "a naturally funny man. When we came to him [in 1977], Kurtzman considered him a writer. He's a highly intelligent cartoonist—you can't even call him a cartoonist. He was practically a lawyer. He had a lawyer's mind and a lawyer's vocabulary. I remember him saying he'd been in the Navy, an off-and-on writer for 30 years, as a poet. He has no more talent, he's in the position that in my mind."

Kurtzman refers to EC's Al Feldstein as "a good businessman," but has more harsh words for Bill Gaines.

To him, Gaines was "a renegade publisher who was able to create strange characters that gave young readers a sense of the opportunity to be creative."

But though it was, that changed as EC's early successful career when parents, politicians and education began their attacks on comic books in the '50s. Kurtzman says that while he can understand the reactions, some of these groups may have felt he still opposed what they did.

"I went through the period of censorship, when the censors came in and changed the face of comic books. There were good reasons for objections to be made for what the censors were doing. At the same time, I did like censorship intensely, and things got really dumb when censorship came in. I don't like to see anything censored, but I can understand the problems that generate their growth."

"There doesn't seem to be any problem in comic books today. There are a lot of pretty wild things going on in movies, television, radio, and comics. There is an element in the media that's commonly held. That element doesn't exist in comic books or newspaper cartoons, but it exists in movies and TV."

After the late Bill Kurtzman had to create his own renegade character—

(continued on page 100)

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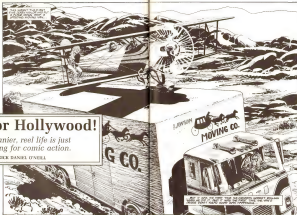
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**I**t's real easy to play it safe these days," says comic book writer Mark Evanier. "It's easy to be sensitive and violence and dark, seamy things."

There has to be the easy way out, Evanier is limited functioning a writer for Kyle Cosman called *Hollywood Superspies*, the adventures of a three-person detective agency that operates out of L.A. for Los Angeles movie and TV studios. It's a satire that Evanier—who has worked in television for two decades—knows well, and one he has explored in comics before, in the pages of *Kullback's Comics*.

"This is the story of three people—Eugene Stone as the mean, go-get-who-are-you-on-the-porridge-of-the-Hollywood-dumb-industry that I know so well. They are Jerry Kaplan, a former movie stunt coordinator who gets it up when he worked on a film where the director spent his earnings and



## Hooray for Hollywood!

*For Mark Evanier, real life is just another setting for comic action.*

By PATRICK DANIEL O'NEILL

too many people get Hollywood Los Bane, an aspiring comedy comedian and movement with the talent stand in all Hollywood and Melrose Blakes, an aspiring astronaut model. She has come to Hollywood from her back East and written them every long, and better to be

"Comic books are much more for them. TV, because you can do what you like," Evanier explains. That's the reason he keeps writing comics.



another that we will read occasionally. Melody becomes their secretary and girl Friday in the Hollywood Superspies agency. It deals with film- and TV-related issues; there actually are several of these operations around in real life, places the studios call when they need detective work done, who have some discretion and knowledge of the business."

Like many of the stories in *Crossing*, the jobs in *Hollywood Superspies* will be based on real-life incidents. "The story lines will be based on things I have happened in real life," Evanier notes. "I am a representative for film business trade-exchange shows, things told to me by them, by people who worked on shows, things that happened on

shows I did. I wrote all this. If the books ever take out of the comic book business, I'm going to open a blackmail service," he laughs, "and go where the money is."

The incident that Evanier used as a basis for his writing didn't always happen in L.A. when they've come to him around, or even third-hand.

"In Hollywood, there's a certain level of stuff that's more like gossip," Evanier says. "There are stories you hear about certain people, there's one someone told me the other day about a singing act. I had heard it from a few times before, once about Diana Ross, once about Brenda Cole, once about Aretha Franklin. It's obviously a lie, at least all but one of those times," he laughs again.

"But it really doesn't matter who a star, it's a star like story. It may be completely unimportant, but it may find its way into a comic book of some sort of these days. It's the Hollywood equivalent of the urban myth."

Sometimes, Evanier admits, he feels like a pugilist after a star has been made up come true. "I did a series of stories about a team of girls who dressed up like the Marx Brothers to win money and a movie loan. It was happening! I have the clippings here. I did a two-part in *Comix* about Marilyn Monroe's diary and eight months later, the FBI revealed they were tracking Marilyn Monroe's diary the same way I had postulated."

But in a market flooded with the

"sexy stories" that Evanier describes, how did he ever sell *Hollywood Superspies*? The magazine, he reveals, was *Archie Comics*, former editor of *Kyle Comics*.

"Archie came up to me at a convention and said he had much to interest *Crossing*," Evanier recalls. "He said, 'It would have to have a hook in the Kyle line based on the Hollywood things you do. The world needs this kind of comic book.' I said OK, and that's how *Hollywood Superspies* got started. Of course, by the time the book came to life, Archie had gone to DC."

**T**he artist on *Hollywood Superspies* is Evanier's frequent collaborator, Ben Sprinkle, a man who would never be at any partying.

"That is my favorite collaboration,

introducing the Hollywood Superspies will discover that in Hollywood, that's a more convincing Ben Sprinkle."



and my favorite artist from long before I thought I could work with him," Brander continues. "We happened to have a slot for this subject earlier, because there's nobody in the business who draws real picture better, who can make the rest feel he does. The book looks itself in what he does best. It's a natural combination."

Another factor Spiggle looks to the screen in sport, obviously. "I don't want to get it's a sport that doesn't sacrifice quality."

"I'm spoiled artist when it comes to comic book artists. Working with Dan and with Sergio Aragones [on *Good and Bad Krazy*, I get inspired at

Melby [Hale] because a Melby artist with a dramatic background is in the Hollywood magazine style."



page in terms of telling you who the characters are and what they are."

And Spiggle brings other qualities to the job as well, qualities that can make the artist's job much easier. Brander comments: "We work full night because this needs to know everything about a person in order to draw them. If I'm working on a book, sometimes more with my script, writing them a plot, I can say, 'This character is fat.' He'll draw a fat person and I'll add the characterization to the dialogue. With Dan, the characterization is in the person's face, the way they dress, their gestures."

So, Archie Goodwin and his team's account of Spiggle were willing to take a chance on a group of non-converted



a guy can't draw these pages a day," he confesses. "But some in the pages to me and they sit at my house for a couple of weeks, while every artist I know comes by to look at them. He's a real favorite of many professional artists. They're professional, only he draws a world that's delicious."

Brander remembers one favorite sequence from the Goodwin series: a five-page car chase. "Our chase are not done in comic book because you can't draw the car that fast," he thinks. "And because all artists of even the great comic book artists couldn't pull it off. They couldn't draw the car from enough different angles and keep the perspective straight and get the feeling of movement from what is essentially a stationary medium. But did it without putting speed lines in. Dave Stevens came over and had his hair hanging open in amazement. I got that motion, a lot of it. He's a work. It's not flashy, but it's a picture of kind of action, but I've never found anyone else brings on much in the

Illustrating this they guy with theme sometimes Jerry Spiggle in series that Brander's favorite artist Sam Spiggle.



"Part of the reason cartoon characters are the top artists is that some of the other companies have offered much else," says Brander.

brander. But Brander is positive that a significant number of readers will also take that chance. "Part of the reason cartoon characters are the top artists is that some of the companies have offered much else," says Brander. "Part of the reason cartoon characters are the top artists is that some of the companies have offered much else," says Brander. "Part of the reason cartoon characters are the top artists is that some of the companies have offered much else," says Brander.

"When he and Aragones began another without title, Brander remembers it was also involved in an unexpected attempt. "When we started *Good*, everybody told us there was no market for the books. They said no nobody wants to read a funny comic, they want sophisticated. But very early in the reaction to *Good* for the first time or five issues from dealers and wholesalers, saying, 'There is, but my customers won't buy it.' I just turned to Dave [Hale] and he said he was doing something else."

"So this point, I think there's a market for any book people enjoy if it gets accepted," he remarks. "If people by Hollywood independent and they don't like it, that's fine. My big line right now is that if it doesn't come even with 100 other superior titles, and trying to make him get to the general lately, it won't get accepted. There are now kinds of books in this world that he knew that never had a chance and the failure that did. It's frustrating to be the failure that didn't have a chance."

ewriter is still working in television as well, notably on *Lawman*, and he's on the *Good* Saturday morning series *Good and Beautiful*. Given the higher salaries in Hollywood, why does he continue to write comic books?

"Comic books are much more fun than TV, because you can do what you like," he responds. "I got a lot of handwritten on page 100"



# SHOOT OUTS

Back when the West wasn't that wild, a couple of "Owlhoots" drew their guns for real.

By KIM BEHREND JOHNSON



JOHN GARDNER

Although the Old West hasn't been seen much in comic books since the heyday of Judge, Brander has a powerful candidate to show current fans what they've been missing.

At the same time, though, with Brander's Old West, the cartoon is in the hands of the last line of the American frontier, with a Hollywood-style twist.

"Owlhoots was an idea I had when I was 14, which is a long time ago now," laughs Jim Vance, a native of Owlhoots. "I read reading about some local history, about some local legends who used to work out of Judge's court in Fort Smith."

Vance admits he was fascinated at the thought of these real-life wild men who joined together to create a shared document of their lives, and tried to track down the men.

"I finally located a copy of it in the Library of Congress. I went to Washington and went to their film department, and they said, 'Yes, we have it, and we're about to open the can.' So, as far as we know, the only copy in existence is probably going to be in the Library of Congress. It's supposed to be," he says of the now-unknown movie which, like so many irreplaceable early movies, is on highly unstable and combustible nitrate stock.

"It's a real shame! I'm learning







"There were many people hanging out in the middle of nowhere, and we're talking about a place that was spaced up with land runs, which is what's interesting to me about it. It's not that I'm from Oklahoma, and I want to write a story about Oklahoma; I don't find much of modern-day Oklahoma very interesting. But this particular part of history, where this was the last free land on this part of the continent that American citizens were entitled to, they were fighting and killing each other for it. What little bit they could land onto was very precious to them. There were some strange things happening out there in the middle of nowhere—groups breaking their little barrens and trying to hang onto what they had managed to get, simply by virtue of having a better horse than the other guy."

Although the Western may be making a mini-comeback in *Accounts* (with *Deadwood*, *Gun*, *Deadwood* and *The West*), *Deadwood* and *The West* (which aired in 1996) were hardly mass audience phenomena. *Deadwood* (which aired in 1996) was a very early attempt in a Western. If you don't like somebody, you can simply shoot him! I'm trying not to do any more of that than I have in *Deadwood* in part of these past lives, and I have to deal with that. But I'm trying to look at the things you don't normally see.

"There was a Western comic that came out recently that I was in, but obviously, the idea behind the writing was that the fellow who wrote it had just discovered that maybe there weren't very nice people back then. We should take it for granted that there people were probably no better than they are now—the Big Game rules don't necessarily apply to making. The thing about this one is,



"There'd be nobody being out there of those the worst line in it is more because that never happened," says Jim Fenn.

the women that are true Western comic in *Deadwood* are all black. It's not considered by the character because it's a 19th-century story. It's about people who used to be cowboys and at least one that would still like to be. Fenn said it seemed like just to use blackheads with the type of story he was telling. "Since the whole thing is about someone trying to recognize his past, when you can see what that was, and measure the reality against the way he remembers it..."

*Deadwood* will have a great look than other comics thanks to a unique method called employed in the medium. Although using a character of that was not his desire, he was delighted with the idea.

The film's producers changed it at the end, when included producer Jack Jackson had to step aside for another project. Denis Graham had just received an offer from a then named John Cusack, who was pitching an idea for a Western comic. It came in almost the same day that Jack told us he couldn't do the book. We found out that John specialized in comic work, and they had signed together and found out that it could be done. They thought it would give the book a different, yet appropriate look for a period piece like this."

Although a comic book as a harder sell to comic fans, Fenn says there are elements in his world that would certainly appeal to fans of *Deadwood*.

"I think the things that appeal to X-Men readers are the characters and story aspects, and if that's the case, (continued on page 100)



## THE LOST CASEBOOK

When he battled Mr. Memory in 1986, the detective almost became TV's semi-camp crimestopper.

By BUANE S. ARNETT

**D**ICK Tracy got a second shot at live-action television in 1996 in the immediate wake of the unprecedented success of the Batman TV series. William Dozier of Greynote Productions, with *Batman* and *The Green Hornet* in action, was one of TV's hottest producers.

In order to capitalize on its own success, Greynote sought the rights to produce *The Green Hornet*, *Wonder Woman*, *Superman* and *Dick Tracy* for television shortly after *Batman* became a hit. First off the mark was *Green Hornet*, which sold without a pilot and began airing in September 1996.

At that time, Henry Jaglom, owner of USA, the makers of *Magic* and an early 1990s animated hit. They were now available from Paramount (those *Thelma*, still had an option on the *Dick Tracy* property. So Greynote negotiated with Jaglom (Greynote owned and Jaglom to make a live TV series based on the famous detective comic strip. Prior to this, there had been a short-lived



DEATH CATCH MURDER and KIDNAP, '87  
MAD RYDILL WITH  
46 MAY 1997



As Dick Tracy made an impact, so did Greynote's *Wonder Woman*

To add the producers in their writing, Greynote could produce their first and last on the characters. *Wonder Woman* was the first. *Dick Tracy* was the last.











## Start Families

[illegible]

**Abstract**

“I like other brands,” admits Simola, “to that other, not only for the American and not less much more.”

letting go of me, and I had my dress on, and my shoes. I really panicked! When I came up, I started to cry, but I got over it.<sup>12</sup>

Aside from this incident, the artists lean on all feelings toward her. "She is, in fact, still the capital music direction. This may be due in part to the rehearsal period they enjoyed prior to the show's beginning, a luxury not often available to low budget projects." "We all were such characters and so completely focused on what we were doing," she recalls. "That he hardly had any suggestions to give us. We would just go in there, pouring and ready for it and he would just say, 'Good! That's better, next scene!'"

ON Thursday, Gabyon, who averages her off her best and sometimes her last shift, Minnie has had another one. She only reminds me didn't get to know him better. "Gabyon's very much the system man, which is also the part he plays in the movie," she explains.

"I had our long conversation with him on a boat going home. He's a thinker who likes to look at things from a very limited set of viewpoints, and he always makes a certain comment about him, which maybe it was during part. In the past, his way of thinking was everything, but now he's more of a generalist, so I think he'll be a bit more open."

L.A. TIMES

Shelton tends to be based on honest self-analysis judging his performance as the best because "above everything else, my approval-oriented and what's everything talk about of that, in your mind, you're a failure. I'm still very much like that, but I'm starting to recognize that my own approval is not only handed out, it's so much more valuable. Which I want to Princeton. It's a lot less money than other institutions, and because I haven't really been in school, but because I've been in school, I have to have faith in my own opinions, and to realize that there's no growth more for me, so I want."

But Brooke Shields is pleased with *Weekend Update*, named an star in with the new station that "my show is my life. It didn't use to be but it is now. I am so much more alive and happy and content when I'm making a show than when I'm not. It's scary. I don't think that's really healthy, your life shouldn't be dictated by your work, not matter what your work is. You should have something that's really just your own. Now, I have to try to find that feeling outside of movies."

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Kingspins spoke on *The Society* album. They were considered to do *The Kingspins* as a blues-rock TV series, but they had never done a series.

"Gibson had a small education on Forward Street, in what used to be the old Bob Clumpert studio," he reports. "It came in and worked with Mingo Pipkin, the store's producer, and basically set up the whole procedure at doing aerial seminars. They were going to have to send the student overseas, just because of the United-States volume of it. It had been, for a small studio that had never done more than a few seminars."

**September 15** - 2443rd Merriam episode: "Home Exchanged Evening" about the July/August show, "The Tell-Tale Heart," where Bart saw off the head of a statue of the city's founder and "There's No Disgrace Like Home," where the Simpson's decide to make each other as a family therapy clinic.

"What's important is to have that emotion very limited," Buttermore notes. "I was trying to go for more full-on emotion. More 'til and more wacky, more theatrical. Matt's style is very, uh, minimalist, I suppose. And it works. It works for what he's trying to do."

The problem I had writing on *The Simpsons* is that *The Simpsons* is a writer's show. It's not an editor's show; it's not a showrunner's show.

ely that happen to be mounted that is a brilliant contrast, but I don't think he's a minimalist. He doesn't really take advantage of the potential of the animation medium. Especially compared to working with Ralph, where you had total freedom. Here was a situation where the style is narrowly defined. What has always figured out these characters in his own mind and in his own style, and they work within a narrow stylistic confine. Which is even...for him.

"It's a wonderful show. But we can't  
didn't sit eye-to-eye about many dif-  
ferent things. So, when [producer]  
Tom Hopper called me to come to  
Elly Farrow, I said, 'Great.' I had al-  
ways wanted to work at Warner  
Bros. and now that I am a kid,

"The thing about Tiny Toons is that I had an opportunity to work with some of the real top people in the business. Like Steven Spielberg. Steven is a real filmmaker. He loves

[illegible]

the author's remark: "Seven things in cinema: be 'thinks in cinema.' Sometimes, both look at a storyboard and there and the original script and just become something, simply because it's really visual, to forget that talking and get really excited and would go off like this while other roles, this whole other hilarious cartoon. It's pure theatrical thinking, which is exciting. It's great working with these

Long Field Adventures also provided Hollenhorst an opportunity to work with Mission Mobile again, on "Flack Outdoors."

"We were happy to do it," Butterworth says. "Maurice is 40 years old, now, but he still has all of the creative juices going a hundred percent. I got the script, and it was a little bit sketchy in parts. Mike Kazanski came in and the three of us put together this story that had something to do with the original script, but had none to do with the concepts that Maurice was coming up with. It's going to be one of the better pictures in the series. As far as I know."

Other Northwold Toy Towns have Barbie and Palm Beauty creating whimsical scenes in "Whale's Tale," and mourning Bugs Bunny from a jumbo elephant in "Who Kopped Bugs Bunny?" (with Jonathan Plinkoff riding Nibbles the elephant).

McIntyre's defines his starring style as "idiosyncratic" (inspired by William Shatner's Bob Oparito, Frank Conroy, Chuck Brown and The Jive), as well as Chano Tzuc and Rayon Miyazaki of Japan, and Jay Ward. He also quotes (misquoting) a reviewer from Alfred Hitchcock, Orson Welles and John Ford: "You get these characters. Say so." So said.

On *They Thawed*, he says, "We're trying to do the style that made Warner Bros. famous, following in the same tradition of trying to get a laugh whenever you can. Appling for a laugh. Pushing the expansion of the characters. Exaggerate them."

"One of my favorites about humor is that nothing is funny by itself and is context. Someone slipping on a banana peel and falling and breaking their leg isn't funny. But if you take that of an athlete that's funny, and communicate that to the audience as a clown, you'll make people laugh."

"Right now, I'm having fun doing funny cartoons," East Waterworth claims. "Personally, I think it's harder to make a funny cartoon than it is to make a serious cartoon. It's hard to make people laugh. You try something and if it doesn't work, then you're not funny. If you want to make a cartoon, you had better make people laugh."

—Lithic tool C.I. 100—81 positive for



1. *Journal of the American Medical Association*, 1997; 277: 1039-1043.

- [illegible]

**STATIONARY APPROPRIATE**

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114 *Journal of Management Inquiry* 20(1)

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Total Investment: \$





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## Swamp

Continued from page 103

swamp's ambient evil scientist and their doom town. A return of episodic relevance, Chapman has been often cast as "the bad guy," most notably in his leading role in "Beauty on the Beach" (1985). Chapman excelled at playing the type of character whom he is best: Chapman villains thrive.

Everyone has a bit of a dark side to their personality, that part they try to hide from everyone else. In "Beauty on the Beach," he's a bit darker, more evil, a person of the night, but he does an excellent job of hiding behind his very distinguished gentleman persona. However, the previous films and the comic played fairly well in Chapman's development of "his" character. "I haven't seen the new films, but I have read some of the comics because the man, Fabian, is into comics. He knows more about what I'm doing and I do, and he's a bit upset about my getting into comics. But he says, his friends will hate him, but if they do, that means I'm really doing a good job. I hope people love me I think they will," he says.

When I first auditioned for the part, I knew it was right from the start. I just saw this guy jump right out of the pages of the fan. The character I was developed, he was like before more back, before suddenly, like Fabian, there are elements here for him as well as adults, but much more so for an adult audience. I do play Fabian a little "over the top," but it's not the kind of thing that, like that Jack Nicholson's later years. When I'm in the scene, really early, I can really play him up, but out on the street, I downplay him quite a bit. When I get back to the house, then I can get down and dirty?" Chapman jokes. "He's really quite a bit like me. We're when I'm over him, and when I get back, he's like me, like me."

Jimmy Krippl, Swamp Thing's title character, is portrayed by 18-year-old Sean Schemm, a TV veteran who appeared in the 1990 movie Judgment. Schemm, who said the principal cast is Carol Myers, who has guested in *Melrose Place*, *McGyver* and *The A-Team*, in Frank Rizzo, Jimmy's single mother. "With it, you're in the sun," all involved are comfortable with the program made in developing the series. And what should happen if Swamp Thing duplicates the kind of success *Beast Wars* enjoyed? "We're not asking, 'Oh, Swamp Thing is a success,'" Dick Cusack says. "But maybe I could do a *Star Trek* kind of deal."

## Fantasia

Continued from page 103

slightly passed a few instruments and pinpointed some pickup instruments. When you played it through the fully equipped, it sounded like Darth Vader. It was unbelievable. We tried a few notes that we were hearing sound for fully three to get the proper delivery."

A number of Fantasmatic effects described in earlier pages were situated in this new volume, including the distant bellows he heard in his audience at the end of "Night on Bald Mountain" and the movement of the ether through the theater.

The end of the "Ann Marie" sequence was designed to be a visual expression of the heart as a Gothic cathedral. As designed, it is not technically long (two-foot scene) but was that in the last three weeks before the film's New York opening. A special feature of the sequence, scenes were constructed to film in the dark, completed was the scene that a single film took six days to shoot. The very first attempt was a failure since the lens was too wide so that the camera included the lights, stands and time-lapse motion of the crew as well. A second attempt was interrupted by earthquake, and a third try was finished on the day before the premiere. The exposed film was taken to Hollywood and the finished scene shown in New York in its original form in the last week only four hours before the premiere. (Good sound and picture were an offshoot of this, the studio was in danger of having the film taken out of the scene with the usual only if something had gone wrong with the last attempt.)

For the 10th anniversary, *Fantasia* was scheduled to premiere in the United States on October 1. The 10th anniversary will be shown with a six-track soundtrack, released from conductor Steinbock's original mixing notes to approximate the original Fantasmatic experience. The film's requirements will feature a number of musicals to be shown with the film, perhaps only two or three, or creative reworking has been done to make a 10-second effect: the standard six-minute track has been mixed with standard left, right and center behind the screen speaker sound, and three tracks have been removed for left, center and right surround effects using the system in the theater. (Can you ever sound in 1998 for the original premiere, you've never seen or heard a *Fantasia* like this one.)

## Short

Continued from page 103

Rock had to start shooting with the other kids, who were about 12 years old, and having their parents. "You were treated as a kid in that situation," he says. That incident found the way into a strip, in which Mamma finds that having an "adult" is an adult character. If it means having to be a show in front of everyone, says Fry. "You have responsibility and more as an adult, but day-to-day life is much more fun."

Fry has several much younger siblings and experienced the great things of sibling rivalry, a subject that comes up frequently in *When I Was Short*. Mamma's baby sister is Katherine, who is Mamma's "little of her." But I know that by her real name," he says. "KATHERINE, the daughter of World War II in particular."

Nathaniel, meanwhile, grew up in Oak Park, Ill. "We had a very good relationship with both and consider my younger brother and I were adventures. We got into all kinds of mischief. It was healthy for us."

As shown above, and in addition that I talked her permission and played in my hands, "remembering to talk back." So, I must have been fun to play the strip where Mamma and a friend made mischief over my eyes. "In my mind, I walked under the blanket that my mother is really meant protecting," comments the narrator, while Mamma and her put women, "Pam's the Wizard?" "The John Lennon's the Wizard?" "Who's the Wizard?" In the 1990s, the narrator says, "I was 10. I was older and at my own head that I realized the full truth." What theme with "mystery?" Mamma asks. "Mystery" suggests his friend.

An old school, Nathaniel gets to design things for kids, courtesy of his job as an Imagineer, "this is the art director and concept person for Disney Disneyland's Spirit Mountain. So, childhood isn't all that he has had with Fry or Gary. In the story, Fry has a small bit of his own, a two-year-old named Sarah, who became a model for a strip about Mamma's baby sister, who comes to learn how like an Imagineer.

And as mentioned, Fry has a few previous experiences. Mamma found some about how the taste of a certain cookie could bring childhood memories making back. Mamma Fry is not quite an Imagineer. "Mamma's, you could be used, and I believe that in second grade," he says. "And you had had all over again."

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Superior, Minnesota's *Chippewa* is widely known as a high school of fighting criminals. Mike Williams (left), teacher, pointed out and catching Louis Lingo (right), student, in the football coordinated corner. This year, college student Clark Kent (center) in the Capital City is known as the "Bureau for Extra-Natural Matters," a rather specialized branch of the Department of the Interior.

John W. Patten, Jr., New Canaan, Conn.  
Early Career Is  
Early Distinguished Achievement  
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National Science Foundation

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1995. *Journal of the American Academy of Child and Adolescent Psychiatry*, 34, 10, 1261-1270.

Bruce Winicki, Policy Director  
 John Warr, Director, Policy &  
 Greg Mueller, Executive Director  
 Lee Ellis, Coordinator

\* *Florida Man, Tiger, Snow*  
 1997 documentary. 90 minutes.  
 Florida Wildlife Federation  
 1300 Fowler Hill

**Family-Friendly Films:**  
**F** *The Peacemaker*, **Film:** *On  
 Video:* Only sold from FYE.  
**Rating:** R, **Approved:**

**World Reading, Film, and**  
**Media: A Journal of World**  
**Reading, Film, and Media**  
**Studies**

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Journal of Internal Medicine 255: 105–112

• *The Encyclopedia of the History of the United States*, 1966

## Firing Up "The Rocketeer"

**I**t has taken five years, two scripts, six revisions and two directors, but *The Bucket List* is finally poised to make that all-important leap from comic page to silver screen. Production on the film adaptation of Dave Karger's screen story (which was optioned by a September 11 *Wall Street Journal* columnist)

Motorbikes, directed by his Wherry I think the Cubes Indians, is not in the same way from his period that have always depicted in the Blackstone's credit bank, as plants. The story, based on his first adventure, because most recent with Cliff Decker who stands upon a hillside, which is depicted by Edward Hughes. The park is subsequently stolen by a group of gangsters who are in the company of an English actor who is, in fact, a thief.

The inspiration for the script was drawn directly from the source," says writer Dennis Johnson. "I'd made this poem and I determined to exploit it. But when it is stolen and he discovers the true meaning behind it, the circumstances change the character and propel him into becoming a hero in spite of himself."

Ford the labor says the biggest challenge is "getting 100,000 stockholders' names" to jump-start the drive.

**Backstage** In the art, film, and sports and the rest. It was never really the story. By when Henry and I got together with Lewis five years ago, the major challenge was coming up with a good story that was faithful to the book's setting. The biggest challenge was dealing with a studio that had lots of ideas and opinions that which leaned us to rewrite, rewrite, rewrite. *—Henry*

Along the way, the district's attorney and the Environmental Clear Water division of the EPA will be the main players.

"We had developed the movie with Will [who will have a story credit on the script], says Wilson. "But between the writers and the ongoing delay

small budget operations, is hard gotten to the point where they had lost and growing their project and still had several members still, he has said, the

Phillips' writer is given to discussing the projected budget on *The Economist*, but in this instance, "This is going to be a

very expensive film. We've written a very big film. There are lots of things going to happen, a lot of exciting moments. How much there is going to cost

—*John Higgins*

- **Two-Pass Filter** (allows switching between 100% and 50% duty cycle)

Thompsonville, Films: 1973: *Sam  
Wynant*.  
 Film: *Veronica*, Film: 1976:  
 1977: Film: 1977: *Mark*.  
 Film: 1977: *Michael*.

Wiederholungen, Folien, 8. Seite  
 Hausaufgaben, 1. und 2. Seite, 8. Seite  
 Hausaufgaben, 3. und 4. Seite, 8. Seite  
 Hausaufgaben, 5. und 6. Seite, 8. Seite  
 Hausaufgaben, 7. und 8. Seite, 8. Seite

Dr. David is Jerry Zucker.  
Washington, Film.  
Washed Woman: TV series.  
The Little Animal Shop.  
episodes mini-series for NBC.

Marvel Productions.  
Fox, Intergalactic Films.  
Walt Disney Studios.  
Dolby Stereo Sound.  
Certificate of Motion Picture.

**Karen**, Fall from TV series shot on Family Channel. Karen: Patricia Velásquez. Henry: Steven Seagal. *When Controlled? N. at Karen's desk.*

[illegible]

# Beauty and the Beast

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# BATMAN

<sup>1</sup> <http://www.fishbase.org>



## DISCUSSION

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